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ABSTRACT

The Oral Language Program for which this document serves as a teacher's manual is a set of 147 daily lessons designed to help five- to seven-year-old children who do not speak English or who speak dialects of English that offer significant structural competition with the standard dialects. The manual provides a guide to the lessons, explaining format, preparation, materials, checklists, and content tests. A section on the teaching situation is included with remarks on group size and composition, pacing, furniture and arrangements, teacher aides, and use of the native language or dialects. Important teaching techniques, such as shaping and maintaining correct responses conventions, modeling, correcting errors, and attention, are also discussed. For the first edition of this manual, see ED 044 368. (VM)

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A TEACHERS' MANUAL

TO ACCOMPANY THE ORAL LANGUAGE PROGRAM

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Many people have contributed to the development of the Oral Language Program; it is not possible to mention them all here. The Oral Language Program stands on the shoulders of very significant work done at the University of California at Los Angeles which culminated in the production of the *Guide for Teaching English as a Second Language to Elementary School Children.* Robert Wilson specified the linguistic content and sequence of the *Guide* lessons, which were authored by Evelyn Bauer, Eddie Hanson, Jr., Donald Meyer and Lois Michael.[1] Beginning in the spring of 1967, adaptations of and additions to the *Guide* were undertaken at the Southwestern Cooperative Educational Laboratory, Inc., of Albuquerque, first under the direction of Thomas Livingston, and, since September of 1967, under the direction of Robert Reeback. This work is summarized in pages 1 - 4 of this Manual.

Teachers who conducted pilot and field trials of the lessons in various stages of adaptation during 1967 and 1968 included Susan Gordon and Joan Reed, who taught in the Albuquerque Public Schools Head Start Program, Ann Auburg and Clara Villalba of the Clardy school in El Paso, Texas, Mary Gabilondo and Mary Harlan of the Pirtleville and Fifteenth Street Schools in Douglas, Arizona, Margaret Cahoon and Gerda Heath of the San Miguel School in San Miguel, New Mexico, Marie Lusk of the Smyer School in Smyer, Texas, Maria Grimes of Puerco Elementary School in Sanders, Arizona, Diane Achter of the Office of Navajo Economic Opportunity Head Start Program on the Canoncito Reservation, and Doris Poolaw of the Canoncito Boarding School at Laguna, New Mexico.

Information on students' and teachers' performance with the materials was compiled by several different methods, including testing, analysis of classroom video tapes, classroom observation and teachers' comments. Paul Yellowhorse, cameraman, and Wayne Enstice, classroom observer, were only two among many who contributed to this compilation.

The actual rewriting of *Guide* lessons and writing of new lessons was done by Ida Carrillo, Howard Fraser, Janis Randall and Elaine Richards. Their labor, and the insight, accuracy and good spirts with which they performed it, was monumental.

Of the numerous persons whose advice and assistance were sought in connection with various parts of the Oral Language Program, only a few can be mentioned here: Len Ainsworth, Henry Burger, Ruben Cobos, LeRoy Condie, Robert Havighurst, Vivian Horner, Mavis Martin, Marilyn Murphy, Stanley Newman, Henry Pascual, John Seaberg, Mamie Sizemore, Richard Thiel, Guy Watson and Robert Wilson. These people get much of the credit for the program's good features and none of the blame for its bad ones.

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[1]Afton Dill Nance, "Guides for Teaching English as a Second Language to Elementary School Pupils," California State Department of Education, Sacramento, May 8, 1967 (mimeo.).

I. THE HISTORY AND SCOPE OF THE ORAL LANGUAGE PROGRAM

The History of the Program

The Oral Language Program is based in large part on the set of instructional materials in English-as-a-Second-Language for elementary school children developed at UCLA by a staff of writers under the direction of Dr. Robert Wilson.[2] The materials were written under a grant from the U.S. Office of Education and the California State Department of Education; the project became well known as Project H200, and the materials were called the California materials, the H200 materials, or the Wilson materials. The final results of the H200 project were submitted to the U.S. Office of Education in February of 1968. Included were daily lesson guides for two years of instruction, Level I and Level II.

The Southwestern Cooperative Educational Laboratory, Inc., (SWCEL), received a working copy of the H200 *Guide*, (Level I), in the spring of 1967, and began working with it on a modest scale during the summer of 1967. At that time, one Head Start group of Spanish-speaking children, and another of Navajo children went through about 45 of the original lessons. As a result of that trial, some modifications were made in the format and content of the first 20 lessons. Beginning in the fall of 1967, seven teachers located at four sites in the SWCEL region began a full-year field trial of the lessons with Spanish-speaking children. This particular effort became known as the "Border Field Trial," since the classrooms were located at Douglas, Arizona, San Miguel, New Mexico, El Paso, Texas, and Smyer, Texas. SWCEL staff members visited these sites, conferred with the teachers by phone, studied the teachers' written comments and the results of content tests and pre- and post-tests given by the teachers or by Laboratory personnel. In addition, the Border Field Trial teachers visited the Laboratory during May 1968 and gave us some much needed, much appreciated, and irreplaceable information about their experience over the year. In many instances, their reports are reflected in the materials that you are now working with.

In October and November, 1967, and again during February to May 1968, the slightly modified H200 lessons were presented to Navajo five- and six-year-olds. The first group, at Sanders, Arizona, completed the first 20 lessons under the watchful eye of the TV camera. The video tapes were analyzed in great detail here at the Laboratory, and provided such information as the number of chances each child was likely to get to respond during a given lesson, and what happened when he did respond. The second group at Canoncito Boarding School in Laguna, New Mexico involved two separate trials: a Beginners' class of six-year-olds, and a Head Start class of five-year-olds. The Beginners went through about 60 Guide lessons (about 90 of the Oral Language Program); and the Head Starters did about 30 (about 45 of the new ones). Both of these groups were watched every day by a classroom observer from the Laboratory.

From mid-February, through June, 1968, members of the SWCEL staff made changes in the lessons and added supplementary materials based on information from field trials, the expertise of the Laboratory's interdisciplinary professional staff, and discussions with concerned and knowledgeable people from outside the Laboratory. Briefly summarized, these changes and additions included 1) writing and pilot testing five Pre-lessons[3] to precede the first of the lessons proper, 2) shortening the first eight lessons by about ten minutes, and changing their order, 3) shortening all the lessons by omitting the former "post-test," 4) slowing the pace so that a year's worth of lessons (there are 147 lessons now in the first-year set) covers about two-thirds of the original content, 5) changing the format in several ways, most noticeably by dividing it into "Activities," which are subdivided into explicit "Steps," 6) reducing the number of objects a teacher needs to conduct a lesson, 7) providing a set of simple illustrations keyed to particular lessons.

Other changes included 8) constructing a new set of Pronunciation exercises which emphasize articulatory skill and detailed steps for attaining it, 9) preparing Content Tests for evaluating pupils' progress at intervals throughout the year, 10) researching and devising "Cultural Heritage" lessons in which pupils talk about events and activities related to their regional or cultural background in English, 11) revising or adding some instructional sequences, both within and across lessons (e.g., lessons on "the," or the order in which new tenses are introduced), 12) providing sound recordings of some phrases and noises that come up in connection with the lessons, e.g., bells ringing, 13) preparing checklists that give an overview of the objectives of every successive 25 lessons and 14) repairing as many errors and oversights in content and technique as possible. The most important aspect of the original H200 lessons that remains unchanged is the sequence in which linguistic structures are introduced.

The outcome of all these efforts is referred to as SWCEL's Oral Language Program. This Oral Language Program must still be considered, as of July 1968, to be in an experimental stage.

The Scope of the Program

The Oral Language Program is a set of daily lessons, each roughly 25 minutes long. It is designed to help five- to seven-year-old children who do not speak English (or who speak dialects of English that offer significant structural competition with the standard dialects) to become proficient speakers and understanders of standard American English. At present there are 147 lessons, enough for one school year. The lessons deal entirely with oral and auditory aspects of English; there is no direct instruction in either reading or writing contained in the program. We have found this focus reflects a concept that fluency in a language is a prerequisite to facility in reading and writing that language.

The language encountered by the child in the Oral Language Program is both controlled and sequenced. Thus, only a few linguistic structures are presented during any one

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[2]California. University. Branch at Los Angeles. 1967. *Guide* for teaching English as a second language to elementary school pupils: Curriculum development. Level I, Teaching English Early. Project H200 (OE 6-10-044), contract no. 2753, directed by Robert Wilson and authored by Evelyn Bauer, Eddie Hanson, Jr., Donald Meyer, and Lois Michael. For Bureau of Elementary and Secondary Education, California State Dept. of Education, and Bureau of Research, U.S. Office Of Education. Los Angeles, the University (mimeo.).

[3]Vivian Horner. *Pre-lessons: an Introductory Sequence of Lessons to accompany an Oral Language Program*, Southwestern Cooperative Educational Laboratory, Inc., Albuquerque, N.M., 1968.

phase of instruction, and the order in which structures are taken up is carefully specified. Limiting the number and variety of structures makes it more likely that the pupils will be able to put together environmental cues and strange new sounds and come up with a grasp of what is being said and an ability to say it. Specifying the order of structures reflects the confidence that some facets of English structure can be taught earlier than others, with more complex structure added gradually. For example, the characteristic pitch-stress patterns of English and their relation to the pervasive conventions of asking and answering questions are among the first topics taken up.

The Oral Language Program attempts to provide the pupils with enough experience with English that they will be able to confront new utterances and new situations successfully. This experience is provided by games, physical activities, dialogues, and pictures and other stimuli, which support the language being taught and take advantage of the kinds of behavior that five- to seven-year-old children are likely to engage in. Aspects of language as behavior -- its usefulness in acquiring and sharing information about the world, and its convenience in getting people to adjust their behavior -- are dealt with explicitly. Question asking and answering routines appear and reappear throughout the lessons. One special reason for this is that the linguistic operations demanded by making up questions can help expose key structural facts of English. For example, the relations of subject and predicate in English are clarified by dealing with such questions as, "What do you want?", "Who has the ball?", "Where's Joe?", and so on.[4]

In general, only one style of English – an informal version of the standard dialect – is dealt with in the lessons. Explicit instruction in shifting from one style to another, or from one dialect to another, is not offered in the lessons themselves. For the present, it is expected that exposure to numerous voices and personal styles will be provided by bringing the children into contact with as many different speakers of English as is possible.

In any language instructional program the learner must be kept aware that he is learning a real language, which resembles his own language in many aspects. For example, it has reliable and predictable patterns, it functions in some relationship between the speaker and his environment, and it is subject to conventional variations from speaker to speaker and situation to situation. At the same time, the language teaching situation cannot replicate in miniature all the situations in which language occurs. Thus, for instance, to make clear some of the relationships among different types of sentences, it seems profitable for the child learning a second language to say and hear what might be called complete sentences. Yet real speakers frequently use short forms, e.g., they answer the question, "What do you have?" not with "I have a book" but with "a book." In the Oral Language Program, an attempt has been made to keep the utterances as natural to the situations (the activities) as possible. Where departures from such naturalness seem justified for instructional purposes, it should be made clear to the children (by the teacher) that they are engaging temporarily in a "language practicing" activity.

This dilemma of retaining linguistic realism arises as soon as one attempts to teach a language in a systematic fashion. Alternatives to systematic teaching sometimes seem attractive. One could immerse the children in an environment where the new language was spoken; because of certain built-in capacities that children may have for learning languages, and because of the rigors of such an environment, presumably they would acquire the new language on their own. One reason this alternative looks good is that the children's "instruction" in their own first language was far from systematic -- it wasn't "designed" -- and yet they became fluent and creative speakers.

However, there are some good reasons to be skeptical about this technique. In the first place, when immersion in English has occurred inadvertently, as happens often in the Southwest, all the children have not become proficient speakers of English. Secondly, conditions that prevail when a child learns his first language are significantly different from when he learns the second. For the first language, there may be a low pupil-teacher (parents, sibs) ratio, teachers who have control over a large portion of the pupil's life (food, attention, and other important things), teachers who are willing to make great adjustments on the basis of halting approximations to speech and who will change this willingness as the child's size and proficiency change, a community of speakers of the same language who reinforce the use of that language by the young novice speaker, and significantly, a certain amount of time provided by society in which the child has few responsibilities other than acquiring the basic habits of life in that society -- including its language.

The problem is far different for the youngster encountering school and a new language at nearly the same time. The pupil-teacher ratio may be much higher, the teacher's access to control over important consequences for the children's behavior may be limited, the teacher may be unable to respond accurately to the learner's vague approximations to the new language, the community outside the classroom may provide no support at all for the use of the second language, and the community inside the classroom -- the other children -- may not support attempts to speak the new language either. Furthermore, there are usually competing societal demands on the children's time. They may be asked to acquire a formidable array of behaviors pertaining to school life as well as principles and facts upon which reading, mathematics, and other curricula are based.

Therefore, to simply transfer what little is known about first language learning into the second language situation is not practical. Even if the transfer were desirable, it would require substantial changes in the way U.S. education fits in with other institutions.

Welcome changes related to language learning are occurring, however. One of these is the establishment of bilingual education, where both the native language and the majority language -- in this case, English -- are taught and used in teaching. The goals of bilingual education are humane and grand, going beyond remediation by a one-sided treatment of minority group children to a positive enrichment of the whole nation. On the road to such enrichment stands the Oral Language Program. Since it uses English to teach English, it is a monolingual program, but the potential usefulness of the Oral Language Program as a component in a bilingual educational program should be clear.

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[4]The notion of "exposing" English structural facts by means of questions was presented by Dr. Robert Wilson in a discussion with SWCEL staff members on April 25, 1968.

[5]Robert D. Wilson, personal communication, April 25, 1968.

The Content of the Lessons

The content of the Oral Language Program lessons is divided into the areas of Structure and Pronunciation. The structural content of the program can be sketched by a few examples from the beginning, middle, and end of the 147 lessons.[6] In the first ten lessons, occur utterances such as "What do you want?", "I want a ball," "I have an orange," "Do you have a pencil?", "No, I don't." In lessons roughly from 72 to 82, there are exchanges such as "Who eats at school?", "Jane does," "Where's the butter?", "It's on the bread," "Do you have some corn?", "No, I don't have any," "Is the water hot or cold?", "It's hot," "What color is the crayon?", "It's blue," "It's a blue crayon." Near the end of the year's program, in lessons 138 to 147, are found such utterances as "Which airplane do you like?", "The blue one," "Do you see a cat and a dog?", "I see a cat but not a dog," "Joe, ask Jane to close the door," "What did she do?", "She brought me the book." An examination of these examples reveals progress through the pronominal (pronoun) system, an increase in the number of verb tenses handled, elaboration of a few sentence types and the addition of more sentence types. Generally, there is an increase in the number of questions and answers; correspondingly, the model-echo activities in early lessons give way to more variety in lesson activities and dialogue.

The Pronunciation sections of the lessons emphasize articulatory skill as well as skill in discriminating sounds from each other, since these two kinds of skill are closely related. Pronunciation content is based upon the points of the English sound system that seem most central and critical for speakers of a variety of languages to master. Some examples are English pitch and stress, the variety of syllable-final consonant articulations (e.g., compared to Spanish or Navajo), the complex relation between the kinds of final consonants and the length of preceding vowels, and the articulation of *th* (in *th*e), vowel diphthongs, and retroflex *r*. For example, in lessons one to ten, the children practice modulating their voices in shouts and whispers, and clapping their hands in time with utterance rhythms. In lesson 72 to 82, there is practice in differentiating voiced stops from voiceless aspirated stops; the children blow on a piece of paper for this as well as to get the hang of final unreleased consonants. The last 20 or so lessons are concerned with consonant clusters. Throughout the pronunciation lessons there is repeated practice and review. The teacher need not be an advanced phonetician to conduct these exercises.

Some Comments on "Structure"

In the preceding sections the word *structure* has appeared several times, usually in the sense of syntactic structure, i.e., arrangements of sentences. Students of language have found many kinds of structure, however. The way language is *used* is structured, for example: you usually do not talk to yourself, and what you say to other people is determined by who is there, and by what you have to talk about. The rules that describe how your conversation is determined by topic, listener, and situation are usually not written down. Written or not, however, these rules represent the *sociolinguistic* structure that prevails in a particular language community.

Disregarding the topic, listener, and situation, what you can say (what other people will accept as genuine utterances and not gibberish or mixed-up language) is still limited. This kind of limitation is strictly *linguistic*. The set of rules that describes the limitations is called a grammar. The grammar does not represent the dictation of some authoritative group, such as the English teachers' association; rather, it represents the conventions -- the practices -- of all the people who speak the language.

Among the conventional linguistic limitations on what you can say, the syntactic limitations are critical. The fact that "Do you want a pencil" is acceptable but "want do a you pencil" is not, represents a limit on the number of ways in which sentences can be arranged. You can describe this limit in a rule of syntax. A grammar that has all the syntactical rules for a single language collected in one place would reveal the syntactic *structure* of that language.

When you are trying to help a child who speaks some other language become a speaker of English, you want him to adopt the same conventional syntactic limitations that native speakers have adopted. It is more important for him to adopt these conventions for putting sentences together than it is for him to learn this or that particular word. Thus, in the Oral Language Program, the emphasis is on the conventions (rules) -- on presenting the structure of English -- rather than on the vocabulary.

Linguists are people who describe the structure of languages; they are not necessarily qualified to make decisions about how to teach a language. One difference between describing and teaching has to do with time and sequencing. The linguist describes language structure in logical order; the structure has no chronological dimension. On the other hand, confront the structure of language a piece at a time, in chronological sequence. The teacher needs to know what to do now and what to do next. To make that kind of decision, the linguist needs the help of a variety of specialists. The Oral Language Program incorporates many such joint decisions. Some of these decisions are risky because they could be wrong. At the same time, they promise to be highly productive.

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[6]For an overview of the structural content, see the Checklists at the end of each book of 25 lessons. A summary of the structural content and sequencing of the Project H200 *Guide,* Level I, which is largely retained in the Oral Language Program, is available in "Teaching English Early, Sequence of Syntactic Structures, Levels I and II." California State Department of Education, Sacramento. March, 1968, (mimeo)."

II. A GUIDE TO THE LESSONS

The Format of the Lessons

There are three important sections in the lessons:

1. OBJECTIVES
2. MATERIALS
3. PRESENTATION

These in turn are divided in several ways:

OBJECTIVES

Asking — Answering

Pronouncing

MATERIALS

Number needed: Type of item

PRESENTATION

Review

Pronunciation

New Lesson Material

The bulk of what happens during the lessons is contained in the *Presentation* section. Although *Presentation* has three content subdivisions (Review, Pronunciation, New Lesson Material), the entire Presentation section is organized into *Activities* and *Steps,* regardless of the content subdivision:

PRESENTATION

(Steps) 1.

2.

3.

4.

5.

SECOND ACTIVITY

(Steps) 6.

7.

8.

THIRD ACTIVITY

(Steps) 9.

10.

11.

12.

FOURTH ACTIVITY

(Steps) 13.

14.

and so on.

In most of the lessons, there are about eight Activities with anywhere from one to ten Steps each; thus there might be 30 or even 50 Steps in the Presentation. The Activities are cohesive units directed toward particular lesson goals. It should make sense to teach an Activity by itself, or to repeat an Activity. The Steps are separable actions or changes in the situation that the teacher or pupils bring about in the sequence given so that they can complete the Activity. Here, for example, are three Activities, consisting of nine steps altogether, from lesson 54: (These Activities happen to be from the subsection on New Lesson Material).

THIRD ACTIVITY

17. Have the pupils turn their chairs so they are facing the back of a classmate's head.

18. Point to a girl.

19. Model and have pupils echo:
SHE'S IN BACK OF *EDWARD.*

20. Point to a boy.

21. Model and have pupils echo:
HE'S IN FRONT OF *MARY.*

FOURTH ACTIVITY

22. Ask each pupil, varying the names:
WHERE'S *BERNICE?*

23. Pupil:
SHE'S IN FRONT OF *EDWARD.*

FIFTH ACTIVITY

24. Let a pupil take your place asking the question.

25. Repeat Step 24 with three more pupils.

In general, steps should not be skipped or rearranged. If you finish the lesson and want to do more, repeat the particular activity all the way through. For example, if you want to repeat the Third Activity (above), you should go through steps 17 through 21, not, say, 18 through 20. Similarly, if you had to stop in the middle of the Third Activity, the next day you should begin again with the first step of that Activity. (Better still, begin again with the first step of the *Second* Activity).

There are several reasons for adopting the Activities and Steps format. For one, it should reduce the teachers' preparation time, since the amount of rereading and note-taking necessary to be sure of sequences and directions should be small. For another, it should be possible for an aide or substitute teacher to present lessons when necessary, or to present or repeat an Activity with relatively little advance

briefing. Also, teachers whose experience with English as a Second Language in the elementary schools is limited should be able to do a creditable job, particularly during the first several weeks, since they will not have to overcome both the newness of the task and ambiguity in the instructions to the teacher.

The Activities-Steps format is also expected to improve communication among teachers who are using the Oral Language Program by enabling them to cite very specific places in any lesson: communication between the teachers and the Laboratory staff will benefit in the same way. Ultimately, if the lessons are to receive a fair trial, doubt as to what the lesson writers *meant* for the teachers to do has to be eliminated. Of course, making the instructions very explicit, and numbering the steps, gives the lesson plans a very "formal," structured look. This in itself is neither good nor bad, although a question that has come up is whether the explicit instructions hamper the teachers' ability to bring his own imagination and creativity to bear on the lessons. The answer seems to be that they enhance this ability because specific directions seem to lead to more ideas than do vague ones.

The box labeled OBJECTIVES at the beginning of every lesson gives a quick summary of what the pupils are expected to accomplish during that lesson. In particular, it refers to the accomplishments of that lesson that are different from those of the lessons coming before and after. If an item of structure is mentioned in the Objectives, the pupils are expected to actually use that item, not simply hear it or repeat it. How the item of structure is to be used is indicated by the headings "asking," "saying or answering," "responding to."

"Responding to" refers to giving nonspoken or spoken responses to a command, instruction, or question, e.g., "Please sit down." Listing utterances under "responding to" therefore indicates the *reception* or comprehension of those utterances. The other headings all refer to the *expression* or production of spoken language. "Asking" indicates that the pupils will produce the question listed under that heading:
thus,

OBJECTIVES

Asking:

What do you have?

means that in this lesson, the pupils should *produce* (say) the question, "What do you have?" This expression,

OBJECTIVES

Saying or answering:

I have a pencil.

means that the pupils will produce the utterance "I have a pencil," and this one,

OBJECTIVES

Asking:	Answering:
What do you have?	I have a *pencil.*

means that the pupils will produce an utterance such as "I have a pencil" as the answer to "What do you have?" and furthermore, that they will all be able to ask the question too. The italicized *pencil* means that you may substitute other words in that position, e.g., ball, book. An expression like

OBJECTIVES

Answering:

(S)he has a *pencil.*

means that the pupils will produce utterances with either *he* or *she*, and with *pencil* or any other word from its class, e.g. "He has a pencil," "She has a book," "He has a ball," or "She has a doll," and so on. Frequently, utterances appear in the lessons that are not listed in the Objectives. These may be there for review (in which case they were listed in Objectives for an earlier lesson), or in preparation for a later lesson (in which case they will be listed later). In any case, a listing in Objectives means that the pupils should not walk away from the lesson without having performed that particular behavior. Therefore, it is a good idea to study the Objectives for each lesson so as to be clear on what is new or different in a given lesson.

Immediately following the box labeled *Objectives* on the first page of each lesson is a list of *materials*. Since getting the materials together is so important in preparing to teach a lesson, you should look at the list of materials well in advance. Both the number and kinds of items you will need are given. The numbers are based on the assumption that there are about ten children in the group participating in the lesson. Frequently the numbers of items are closely related to the way an Activity is set up, so that having the right number of each kind of item -- picture, toy, or real object, -- will make it easier for the pupils to get the point of the Activity and of the lesson. Also, the number of items suggested has been kept as small as possible. Therefore, you are urged to follow the guidelines in the list of materials. Materials are discussed at greater length in another section of this *Manual*. For now, you should remember that there is a list of materials on the first page of each lesson, and there is a master list of materials for the entire Oral Language Program in the back of the *Manual*.

Preparation

Although every effort has been made to keep preparation time short, some preparation is necessary, especially when you are trying the Oral Language Program for the first time. A half-hour of preparation is probably the least you should figure on. To present one of these lessons, a teacher performs much like an actor or actress. There are lines to speak, moves to make, and props to work with. In addition to this "acting," the teacher has to perform the vital roles of the language teacher -- listening to responses and correcting them, for example. It is nearly impossible for a teacher to do both things unless he is familiar with the lines and the sequence of actions. The lesson format is designed to make this familiarity easy to come by, but you will still want to study the lesson thoroughly. A good way to read the lessons is to examine the Objectives first, look through the entire lesson briefly, and then study the plan Activity by Activity until you understand each one. Look especially for changes in the children's location or grouping, exchanges of items between you and the children (distributing, collecting), and shifts from one speaker to another, e.g., when a pupil takes over the teacher's role. Also notice the Activities where the children are going to perform behaviors that were called for in the Objectives. Write in your own name and the pupils' names in place of the conventional names that are printed there. Mark the places where items listed under *materials* are used in Activities. Say aloud to yourself the phrases that appear in the various Steps,

and try them out with changes in vocabulary. In particular, be sure you can pronounce lesson utterances comfortably as well as accurately. If possible, it would probably be helpful to act out some of the sequences in front of a mirror.

On the other hand, it is best to keep the book of plans open during the lesson. There is no point in memorizing everything in each lesson, but if you pause too often in mid-lesson to read over instructions, you will lose the children's attention.

Before it is time to teach a lesson, you or an aide should gather and arrange all the materials, along with whatever furniture you need, in the way that will be most convenient for you in teaching that lesson. Again, you can make these arrangements only if you know what is in the lesson.

Materials

The point of using many objects, toys, and pictures in teaching the Oral Language Program is that differences in the meaning of what you say depend largely on what you are doing and the situation in which you are doing it. The objects, toys, and pictures help construct situations in which the children can determine the meaning of what they are saying and hearing. This is especially true when you cannot use English to explain English meanings to the pupils and explaining things in their first language is unsatisfactory too. (See the section on Use of Native Language). To know what "I have an apple" and "I want an apple" mean, it is crucial to be able to see where the apple is, handle it at the right moments, and so on.

There are three kinds of materials that appear frequently: pictures or cutouts, toys, and "the real thing." In general, there is no need for any of these to be expensive, fancy or unusual. In some cases the children can make their own lesson materials and often the items are already present in the school.

Since gathering the pictures can be time-consuming the Laboratory has provided a set of pictures to go with the lessons. These are mainly black-on-white line drawings, including many stick figures. When color is essential to the picture (e.g., a red wagon), it has been added. When you need a picture of an old shoe and a new shoe, these have been drawn. The pictures have titles and numbers so you will know which pictures go with which lessons.

Many of the toys cost only a few cents apiece if they are not already available in your room or school -- for example, toy cars, toy animals, and dolls. For toys that are replicas, (such as a toy horse, as compared with a ball or a whistle) we suggest that they be accurate looking, big enough for a five-year-old to hold without losing or dropping them, lightweight, and durable. Of course the children will sometimes be intrigued by the toys; they will examine and fondle them. In fact, if the children are indifferent to the toys, you probably have the wrong toys. While it is fine if the children can handle the real objects, toys are often useful because they are so manipulable. At the same time, just because a toy is specified in the list of materials does not mean that you cannot use the real thing if it is convenient. For that matter, you should switch around among the categories (pictures, toys, objects) whenever it is convenient, too. In general, it is worthwhile to emphasize the real objects and the toys earlier in the program or lesson, and shift over to the pictures later on. The lessons were written this way too.

Among the "real objects" are included such things as foods, articles of clothing, utensils and various classroom paraphernalia. There are many different foods mentioned and although sometimes you can substitute pictures, cutouts, or even toys, the real foods contribute to a high level of interest. Eating the foods as well as talking about them has several advantages, although it is a good idea to save the eating for last. Also, if your pupils regularly have a snack, then you can coordinate the snack with the lesson.

How relevant the various materials are to the children's daily life is an important question. School-type items (e.g., pencils, erasers) may not be found at home, but if the child comes to school nearly every day, these are part of his daily life. On the other hand, items found at home may be central to the child's perception and yet not be found at school. Some of these latter items may perhaps be talked about only in the native language but other items specifically related to the child's regional and cultural background can be inserted in the lessons very simply. Substituting a toy pickup for a toy car would be useful in many parts of the Southwest, for example.

In nearly all cases, the more closely materials used in the lessons resemble things with which the children are familiar, the less likelihood of confusion and the more likelihood that the lessons will be useful to them elsewhere. Thus, if "eating bread" is a topic in the lessons, it is advisable to bring in the type of bread that is common locally. (In fact, if the things most central to a child's home life and to the traditions and economy of his family are not represented frequently, prominently, and enthusiastically in his school experience, there is something amiss that the Oral Language Program simply cannot fix.)

Two kinds of materials that bear special comment are puppets and costumes. Playing roles is something the children enjoy. When they are acting, shy children often become less shy and more willing to make new utterances. To take on a part, the children do not need elaborate costumes. A wig or a hat, or very simple masks, perhaps made out of paper sacks, can help a child create a role and help a teacher establish a situation. Several lessons (26, 29, 30, 88) call for the pupils to wear costumes; furthermore, a costume device or prop is useful in making clear to the children when one of them is assuming the role of the teacher. In one of the field trials we found that the children especially liked the "costumes" of various occupations -- sheets of cardboard with colorful drawings of a nurse, a policeman, and so on, and with holes for the children's face and arms -- that are produced by Instructo Products Company, Philadelphia, Pennsylvania 19131.

The use of two hand puppets to introduce new dialogues is common throughout the lessons. To handle a puppet skillfully takes a great deal of practice. The enchantment that puppets hold for children depends largely on the invisibility of the person moving the puppets, and on each puppet's having his own voice and characteristic actions. The teacher, however, can not disappear during the lessons, and if he distorts his voice to sound like a puppet character, he is likely to distort the utterance models he is expected to provide. And if the models are distorted, the children's echoes will also be distorted. Even with these limitations, however, there are ways to increase the effectiveness of the puppets as a device for presenting a conversation between two people. For one thing, you can use a desk top, a chair back, or just a piece of cardboard as a "stage." When you have just one puppet, you can use your other forearm, held horizontally, as a stage. This will increase the separation between puppet and puppeteer. Secondly, the skirt-like part of the puppet's costume should be long enough to cover the entire forearm of the hand that is working the puppet. Thirdly, the puppets should be built for an adult's hand, not for a child's; the holes in the hands should be big enough for your fingers, and the distance between the hands should be about eight or nine inches. The hole in the puppet's neck should fit snugly around your finger, so that you can move the head up and down easily. Frequently, commercially available puppets do not meet these requirements. By making a new costume, you can sometimes improve these. However, the most appealing puppets are made by hand.

For storing the lesson materials so that they are easily

Figure 1 "...differences in the meaning of what you say depend largely on what you are doing and the situation you are doing it in."

Figure 2 "The enchantment that puppets hold for children"

accessible and not likely to get lost, shoe boxes are very handy. Some teachers use a shoe box as a tray for materials during the lesson itself. Furthermore, several lesson activities use shoe boxes as props to put things in, on and under, etc. Therefore, if you can get hold of shoe boxes, be sure to keep them.

From the above paragraphs, you can conclude that it is advisable to examine the Master list of materials well before you intend to teach the first Oral Language Program lesson. With advance notice, and a chance to talk the matter over with your principal and other teachers, you can collect many of the materials and work out a storage system without much trouble. Also, you should look at the list of materials for each lesson several days before you teach that lesson. This is particularly important for the lessons that deal with foods. Part of your preparation for lesson 15, for instance, might be to look through the list of materials for lesson 18, and make arrangements to get the foods or other things that are mentioned there.

Checklist of Objectives

The checklist of objectives inserted after every 25 lessons has several purposes. Most simply, it is an index to what is in the lessons. It provides a place where teachers can keep records of which of their pupils are performing according to the objectives of the lessons. These records can form the basis for decisions about the pace at which the lessons are taught, the degree to which individual pupils get special attention on particular problems, and any changes that are made in the way the pupils are grouped. Another function of the checklists is to simplify the task of determining what types of utterances are available for use in other activities.

The checklist is organized with objectives listed down the left hand column and with two empty columns for making entries. (See Figure 3). The first column, labeled "Responds to" is for indicating lack of receptive control, or understanding. The second column, labeled "Produces," is for indicating lack of expressive control, or production. The notations you make in the columns will indicate which of your pupils fail to understand and produce the kinds of utterances mentioned at the left.

The following conventions in punctuation are used in the checklists. The first two are the same as in the lessons themselves:

1. *Italicized* items may be replaced by other items of the teacher's or child's choice, e.g., instead of "Who's in *front* of *John?*" you could have "Who's in back of Jim?" Notice that the italics do not indicate stress: "*I* can" means that "he can" and "she can" are also acceptable. Stress would be indicated some other way, e.g., "I can." Furthermore, the italics do not refer to the importance of the item.

Checklist: LESSONS 101 - 125 (Continued)

	Respond to	Produce
(111) Who wants/has the *red crayons?*		
I want/have them.		
(S)He wants/has them.		
Do you want them?		
I want only one		
(112) I see a boy/girl.		
(S)He has a *blue sweater.*		
Who sees him/her?		
I see him/her.		
OK John, who is it?		
It's Flora/Edward.		
(113) Do you see *John* and *Mary?*		
Yes, I see them.		
No, I don't see them.		
Who sees *John* and *Mary?*		
I do. I see them.		

Figure 3. Sample page from Checklist.

Thus, in "Can they close the *window,*" many vocabulary items could be substituted for "window," but none of them is any more important than the structure of the entire utterance, "Can they close the window."

2. *Parentheses* () indicate optional items or items which may be omitted, e.g. "(s)he" means that either "he" or "she" is acceptable. "(Please) get the pencil" means that "please" can be left out.

3. *The slash* / is a new convention. It is much like the underline, and is used for mentioning specific alternatives. Thus "The water is hot/cold" means that both "The water is hot" and "The water is cold" are acceptable, but the use of other adjectives, e.g. "clear," is not expected. On the other hand, "The *water* is hot/cold" (with *water* italicized) would mean that you are looking specifically for "hot" and "cold," but you can substitute "milk," "coffee," "tea," etc., for "water."

A number such as (111) at the far left in the sample indicates that by lesson 111 all the pupils are expected to be performing according to the objectives listed after that number. In Figure 3 the first two lines after the numeral (111) would be interpreted as follows:

All the pupils have had instruction in understanding and producing questions such as:

Who wants the red crayons?

Who has the blue crayons?

Who has the red pencils? (etc.)

and answers such as:

I have them.

I want them.

Now, if you place the initials of some of your pupils in the columns at the right . . .

	Respond to	Produce
(111) Who wants/has the red crayons?	A.M.	A.M. B.F., G.R.
I want/have them.		P. L.

the checklist would be interpreted in this manner:

All the pupils have had instruction as indicated above, but A.M. (first column) does not understand questions like "Who wants the red crayons?", and A.M., B.F., and G.R. (second column) do not ask (produce) such questions.

Further, everyone in the class except P.L., (second column) uses utterances like "I want them" appropriately.

In the Checklists, the *Objectives* of each lesson have been summarized concisely. However, the Objectives are not simply repeated in the Checklists. Rather, there has been some accumulation across lessons, so that after many lesson numbers in the Checklists, there are what look like dialogues (See Figure 3). These dialogues have been constructed by not listing the question (or the answer) until the accompanying answer (or question) had been covered in the lessons. Also, most of the items in the Checklists are, in effect, rules for creating additional utterances, e.g., "(S)he wants/has them" represents a rule for composing these four sentences: "He wants them," "He has them," "She wants them," "She has them."

The point of the rule-like listings, and of organizing the Checklists into "dialogues," is to make possible the informal assessment of the children's proficiency *in and out of* the lessons. It does not matter whether or not a child produces an utterance that actually appears in the lesson proper. What matters is whether he can produce and understand utterances of the *same structural type* as the ones mentioned in the Checklist. Similarly, it does not matter whether you hear the children using utterances during the lesson period, or at some other time -- or whether they use them in the classroom or outside. The checklists should remind the teacher that the aim of the Oral Language Program is not to improve the children's proficiency in English during the 25 minutes or so in a day that the lesson occupies, but rather, to enhance their proficiency in English generally.

The kind of assessment that the Checklists are designed for should be ongoing, in contrast to the kind provided by tests given at arbitrary, long intervals. The Checklists may reveal a constantly changing pattern of proficiency in the classroom: today some children are doing well with respect to certain objectives; tomorrow, different children are doing well with respect to certain other objectives.

Content Tests

The Laboratory staff has prepared six content tests for use after every 25 lessons or so. These tests are designed to be given by the teacher to two pupils at a time: Instructions are included with each test, and the responses can be entered on the test sheet easily while you are giving the test. One purpose of the content tests is to help answer questions about the Oral Language Program that go beyond any single classroom, and to provide the kinds of objective and quantifiable data from which evaluation reports -- and decisions based upon them -- can be made. Another purpose is to provide information to teachers about how well their pupils are doing and about parts of the program they need more help with.

III. THE TEACHING SITUATION

Group Size

The Laboratory's experience in pilot trials during 1967-68 indicated that a great variety of approaches to grouping were practicable. The lessons were taught with two groups of 15, with three groups of ten, with four groups of five, with an entire class of 25 at once, and with a combination of the entire class for part of the instruction and groups for the remainder. The results really do not indicate which approach was best, especially because many other factors had to be considered. Groups of ten were too large for the four- and five-year-olds in a Head Start class; in groups of five they attended longer, participated more actively, and emitted less obstreperous behavior. However, in this particular case, teaching groups of five was only possible when half of the class left the room entirely during a lesson; otherwise,the noise level was too great.

For the great majority of first grade classes, the Laboratory strongly urges staying with a group size of about ten. How many groups a teacher has and how many children per group will depend upon the size of the class and the proficiency level of individual students. In any case, the Laboratory does not recommend having more than three groups in a class, since teaching the same lesson more than three times in a day risks boring the teacher and children alike.

On the other hand, there are two reasons why teaching the entire class at once is not recommended. For one, presenting a lesson to everyone at the same time means that any single child will have few opportunities to respond. Correspondingly, the number of opportunities the teacher has to strengthen and improve the child's performance will also be small. The second reason for not teaching the whole class at once is that it misses the advantage in watching and listening to another group have it's lesson. We have seen children alternating between doing their seatwork and rehearsing lesson utterances. They will probably do this even if you tell them not to. It is important, though, that you change off daily -- today group A has its lesson first, and tomorrow group B is first. That way you can distribute the advantage of watching and hearing a lesson before participating in it.

Group Composition

Some questions about how to group the children settle themselves. For example, if your class has children who clearly would not benefit from Oral Language Program instruction and children who clearly *would* benefit, you will divide your class accordingly. Middle-majority youngsters from English-speaking homes who have some preschool experience would be the least likely candidates for the Oral Language Program. Children from homes where English is not spoken, in neighborhoods where English is not used, and who are shy and confused about school, would be the most likely candidates for the Oral Language Program. Between these two cases there are a number of possibilities.

If you have the extremes in one classroom, you will probably know it right away and you will make some special arrangement. For example, you might send children to a special Oral Language Program class where they would join similar children from other classes. The remaining remarks in this section are directed toward situations in which most, if not all, the children are candidates for the Oral Language Program.

The most reliable judgments about the children's proficiency in speaking and understanding Standard English are based on extended observation. After about two weeks of school you will have made some important assessments. Conducting the Pre-lessons during the first week of school will help you considerably in making those assessments.

For the Pre-lessons and for the first week or two of lessons, it is recommended that you divide the class into groups more or less at random. After two weeks there will be two options: 1) divide the class into heterogeneous (mixed) groups, where each group has in it both proficient learners and less proficient learners, or 2) divide the class into homogeneous groups, with all the more proficient children together in one group, and all the less proficient children together in a different group or groups. Both options were taken in Oral Language Program pilot trials during 1967-68. In the heterogeneous (mixed) situation, the role of one or two more proficient children as leaders or assistant teachers was particularly obvious. Of course, such leaders are not always available.

Pacing

Pacing refers to the number of lessons taught in a given period of time. Adjusting the pace, like setting up groups, is an aspect of adjusting a fixed sequence of instruction to the needs of individual pupils. The Oral Language Program lessons were designed with a pace of one lesson per day in mind. In 1967-68 pilot trial lessons were somewhat longer than they are now and some teachers did adhere quite closely to the one-per-day pace. Several teachers maintained a pace just slightly under one lesson per day because they skipped days occasionally. On the other hand, one teacher proceeded at about half the pace of the others -- about two or three lessons a week. She did not skip days but presented parts of lessons or repeated lessons until in her judgment the children were ready to go on. Her pupils, unlike some of the other classes, had had no contact with English whatever before coming to school.

In most cases it is recommended that you attempt to maintain a pace of one lesson per day by teaching it every day. Keep up the attempt for about two weeks. By that time you will have information on two important factors bearing on the pace: 1) how well the children can sustain the length of time you devote to a lesson, and 2) how much of the lesson content the children are mastering.

With respect to the length of time in a lesson, keep in mind that the first eight lessons should take about 15-20 minutes, while the remainder about 25. If you have used the five Pre-lessons, which work up from about five minutes to about 15 minutes, the children will be better prepared for a full lesson (after 13 days) than if you presented a 25 minute one the first day. (See the section on "Attention" in Chapter IV.) However, what the children tell you by their behavior has priority over general recommendations; it is never advisable to continue a lesson up to the point that the children become sullen or wild nonparticipants.

The pace can be slowed down and still be kept uniform. In other words, all the pupils proceed at the same rate, but that rate is slower than the recommended one lesson per day. With a uniform pace, you would be expected to work outside of lesson time with individuals who needed help to keep up with the pace. (See page 11 of the preceding section on "Group Composition.") Alternatively, the pace could be different for different groups, e.g., some pupils move along at the recommended one lesson per day, and others move less or more rapidly.

A slower pace can be achieved in two ways: 1) by teaching a partial lesson during one day's instruction time -- say, four Activities out of ten, and 2) by recycling over lesson material. Recycling may involve repeating whole lessons or parts of lessons. After the first two weeks of instruction, one of your goals is to find the pace that requires you to do the least recycling with an entire group.

One constraint on your choices with regard to pacing is that teaching more than two *different* Oral Language Program lessons on a single day (*e.g.*, group A gets lesson 12, group B gets lesson 7 and group C gets lesson 4) is not recommended at the outset. Preparing different lessons obviously takes more time than preparing to teach the same lesson two or three times. On the other hand, after you have prepared many lessons, your preparation time should become shorter from practice and familiarity. Also, if groups A and B are to get lessons 12 and 7 respectively, it will be the first time you have prepared lesson 12, but the second time that you have prepared lesson 7. Presumably, then, it would be easier for you to maintain varied paces across groups after several weeks.

It is difficult to predict in advance when you will have to slow the pace or recycle. Your decisions will depend upon the particular situation. For example, if nearly an entire group is missing items from lessons 25 and 26, you should recycle the entire group over those lessons. If the whole group is missing many items over a range of, say, ten lessons, you should probably recycle over that whole range *and* slow the pace. If several members of a group are missing scattered items over a range of lessons, you should slow the pace. If only a few individuals are missing scattered items in a series of lessons, you should work individually with those children. When it is possible to pinpoint the Activities in a lesson that are related to individuals' problems, you can stress those Activities with particular individuals during the regular lesson time.

In summary, you should attempt to teach one lesson each day, but be prepared to adjust the pace to the demands of your pupils. Questions of pacing will be further discussed during the biweekly meetings during the year.

Furniture and Arrangements

The most important thing about the physical situation in which Oral Language Program lessons are taught is that the teacher makes the arrangements. His decisions about where the lessons take place and the furniture located there have a great deal to do with successful teaching and learning.

The site selected for the lessons should be as free from outside noise as possible. It is important for the children to be able to hear you quite clearly, and for you to hear them. Since much of the noise in a classroom will be produced by the other children, those children will have to be kept well-occupied while you are teaching a lesson. If there is an aide who can supervise their activities, that is helpful. If it is possible for the other children to go elsewhere during the lesson, or for the lesson to be held in a different room, that is helpful, too. In any case, move the lesson group as far away from the rest of the children as your classroom allows.

Not only distracting noise, but visual distractions as well should be kept at a minimum. When you are teaching a lesson, place yourself where you can see the other children in their seats, but where the pupils in the language lesson cannot. Holding lessons where the pupils can look out the window is not advised. Similarly, elaborate displays that form a backdrop for the teacher should be avoided. A folding screen can be very useful for keeping out distractions; partitioning an area with shelves or bookcases will serve the same purpose.

Partitioning the lesson area from the rest of the room also provides a definite signal to the children that they are in the Oral Language Program space and that certain kinds of behavior are appropriate there (speaking English, for example). In this connection, you might call the lesson area the "English Corner." Whether or not to partition off the Oral Language Program area depends partly on whether or not you have an aide, since the aide can supervise the children on the other side of the partition. If you do use shelves to make a partition, then avoid having shelves full of attractive objects within easy reach of the children. On the other hand, you will find it useful to have a shelf or a table top near your side for placing lesson paraphernalia and for resting your lesson book so that you can glance at it. Since many opportunities arise for displaying pictures, locating your lesson area near a chalkrail is advantageous.

The pupils can sit on small chairs during the lessons, on mats on the floor, on a carpet, or even at their desks. The Laboratory has seen several methods, but over a period of several months, the best approach probably is to seat the pupils on kindergarten or nursery type chairs. It is important that the children and teacher can watch each others' faces easily. Therefore, in addition to the teacher's staying near the pupils, the vertical distance between the teacher's head and the pupils' heads should be as small as possible. When the teacher sits on a low chair and the pupils sit on small chairs facing her, then everyone's eye level can be kept nearly the same with a minimum of neck-craning.

In the course of the lessons, there are many different types of activities. Accordingly, several different kinds of "formations" or seating arrangements will arise. However, a semicircle facing the teacher, or a circle with the teacher as part of the circle, is the most common arrangement. Frequently one, two, or more children will be asked to come "up front" to practice a conversation while the rest of the children remain in the semicircle (See Figure 4).

Sometimes the children form a single line or they face each other in two lines. There are also lesson activities that involve moving about the room, or even leaving the room. In any case, no one expects the children to learn to speak English just by sitting in a semicircle. Before you teach a lesson check to see that you know which seating arrangements to use.

Also, on the subject of seating arrangements, the distance that the children feel they should leave between themselves and between you and them may vary from culture to culture. Of course, the closer together you sit, the better chance you have of hearing each other. Still, it is a good idea to let the children place themselves and to notice carefully what "distance" seems to be comfortable for them.

An important part of making arrangements for the lessons is choosing a time of day for holding them. What the clock says is less important in this regard than what activities precede and follow the lesson. For example, it is better to hold the lesson right before recess than right after recess. The activity that precedes the Oral Language Program lesson should be dissimilar to that lesson; since you break the class into groups for Oral Language, the preceding activity might involve the whole class. There are advantages to teaching Oral Language Program lessons as early in the morning as possible. The children are probably at their most alert then and after the lesson, you will have most of the day left for practicing the utterances in other situations.

Installing the Oral Language Program lessons into a daily routine is helpful in letting the children know what is expected of them. It is possible to keep up a reasonably stable routine and still introduce variety into the arrangements for the lessons. You can shift the lesson location to a new part of the room (or just move over several feet). You can change from chairs to mats or vice versa. When the children become accustomed to participating in the lessons in settings that you alter from time to time, it will probably be easier for them to use the language that they have practiced in the lessons during other times of the day.

Teacher Aides

If there is an aide in your classroom, there are several ways in which he or she can be helpful in connection with the Oral Language Program. Supervising the rest of the class while you teach a lesson to one group is probably the most useful thing an aide can do. In some cases, he can take the rest of the class

a. Basic Semicircle.

b. Individuals "up front".

c. Circle around a table.

Figure 4. Some "formations" that occur during Oral Language Program lessons.

outside or to another room. An aide can gather and set up the materials and furniture that you need for a lesson, and put them away afterwards. If your aide speaks English well, he can participate in the lessons and help you model utterances for the children. For example, you can hold a conversation with your aide first (much as you do with the puppets) and then ask the children to do it. Similarly, an aide can help you considerably in getting a chain dialogue (See page 15) started.

With some training from you, an English-speaking aide can substitute-teach a lesson when necessary. Or, he can repeat a whole lesson or parts of a lesson after you have taught it for those children who would benefit from more review. Similarly, the aide can "coach" the children outside of lesson time by creating opportunities for them to use utterances like those they learned during the lessons. One of the biggest steps in creating such opportunities is accomplished simply by his being there as a responsive listener. In the same vein, the aide can help you collect information for the Checklists by chatting with individual children.

Use of Native Language or Dialect

The kinds of things an aide can do depend partly on what languages he speaks. An aide who speaks the children's native language, for example, can translate difficult instructions or words; an aide who speaks standard American English can help the children practice that language. Many teachers want to know how much the native language or dialect should be used in the classroom generally, and in connection with the Oral Language Program in particular. The answer to those questions will vary from situation to situation, but some general comments can be made. A child's native language or dialect a basic part of his being. Any suggestion -- whether intentior or not -- that his home language is inferior can lead him to t damaging notion that he himself is inferior. On the other han being able to speak two languages comfortably can be a gre asset. To learn a second language, one need not give up tl first. To learn to use a second dialect, one need not stop usi the first. There is never any justification for punishing a chi for speaking the way he learned to speak at home. On th contrary, it would be wonderful if the children felt that th school was a place where they were encouraged to use the first language, as well as to learn a second one.

In teaching a second language, it is advisable to use th second language as much as possible. In the Oral Languag Program, therefore, you should use standard English as muc as possible. If nearly every sentence and instruction i translated into the native language, then there really is no nee for the pupils to pay any attention to the English. Th children should come to the lesson area expecting to us English while they are there. That is one reason for calling th lesson area the "English Corner." On the other hand, there i no point in setting up a rigid rule that no one shall ever speak any language but English during the lesson. If once in a while a child answers in his first language, or once in a while you or an aide translate a phrase for the children, that is perfectly natural, and sometimes very helpful. It is not *necessary* to use any language but English while teaching Oral Language Program lessons. On the other hand, it is not necessary or desirable for a child to give up his first language altogether just because he is enrolled in the Oral Language Program.

IV. IMPORTANT TEACHING TECHNIQUES

Introduction

There are a great number of techniques that can be used in teaching the Oral Language Program. In the specialized training that the Laboratory provided during the summer, 20 basic techniques were discussed and practiced. The practice involved teaching a lesson to children, discussing the teaching with an instructor and colleagues, and then going back to reteach the same lesson to different children. It is impossible to duplicate that kind of experience in the pages of a manual. Here we will simply review and explain briefly the 20 techniques.

The 20 teaching techniques were organized into four categories: 1) Shaping and Maintaining Correct Responses (Reinforcement), 2) Conventions, 3) Modeling, and 4) Correcting Errors. For each category, a sheet listed the techniques that went with that category so that the teachers could concentrate on improving just one or two techniques at a time. During an actual lesson in the classroom, of course, a teacher would have opportunities to use the techniques from several different categories. These techniques can make the difference between successful and unsuccessful teaching of Oral Language Program Lessons. The same techniques could be very helpful in teaching other kinds of language lessons too.

Shaping and Maintaining Correct Responses

The term *shaping* refers to getting a child to make good responses -- for example, getting a very quiet or hesitant child to speak up, even if what he says is only partly right. *Maintaining* refers to getting a child to keep on making good responses once he has started doing it. The five techniques included in this category are called:

1. "Wait for long-latency responses."
2. "Prompt with partial utterances."
3. "Provide obvious consequences for all appropriate responses."
4. "Reinforce immediately."
5. "Reinforce the group."

We will take them up one at a time.

Wait for long-latency responses

Give a child plenty of time to start making his response. If you wait only a second you will seem impatient; on the other hand, four or five seconds may feel like a pretty long time. It is important for the child to try to say something. There is a better chance that he will keep trying if you wait in a relaxed fashion while he gets his response together.

Prompt with partial utterances

Use in cases where you have waited several seconds for a response and none has come out. Instead of telling the child the whole utterance he is supposed to say, you can prompt him with just the first word or two. That way he will still be producing most of the response on his own. If giving him a short prompt is not enough, you can then give him the whole utterance.

Provide obvious consequences for all appropriate responses

When a child makes a good (not necessarily perfect) response, you should make something happen. This is called reinforcing the response; what happens is called *reinforcement* or a *consequence.* Reinforcing, or providing consequences for responses is one of a teacher's most important jobs during an Oral Language Program lesson. The technical purpose of reinforcement is to improve the odds that the next time he has a chance, the pupil will again make the response that you reinforced -- whether it was asking a question, echoing a model, or simply listening carefully. When you reinforce a response, you are also acknowledging the worth of the child who made the response.

Many things can be reinforcements or consequences: smiling, nodding your head, patting a child, praising him by saying "good," or "that's right" or something like that. There are other kinds of consequences: giving a child something, letting him give you something, giving him a chance to do something -- like standing up, or walking, or wearing a hat. Praise is very nice, and candy is fine, but there are many more kinds of reinforcement than just those two. When a child responds and you make something good happen, he should be able to tell that it happened because of what he did.

Reinforce immediately

The only really effective time to reinforce a response is the instant it occurs. If you delay even a few seconds before nodding your head, for example, the child may already have turned his attention elsewhere -- or you may be reinforcing whatever he decided to do after he finished responding. When you consider how rapidly children can move, you can see why it is important to reinforce immediately.

Reinforce the group

Whenever the group of children in the lesson respond together -- in chorus, for example -- it is the individual pupils in the group who are responding. If you never acknowledge group responses, that will have the same effect as if you stopped reinforcing individuals' responses; they will stop responding, or they will get confused.

If you hold your lesson right before recess, then you can think of "getting a chance to go out and play" as a reinforcement for the group -- for participating as good pupils.

Conventions

The "conventions" are brief signals – often gestures with the hands – that you give the children during the lesson to let them know what they are supposed to do next. Many teachers, when they are first trying to teach language lessons, go into verbal explanations of what they are about to do and what they expect the pupils to do. The problem with such explanations is that the pupils probably do not understand them, and will quickly become puzzled and bored. Also, in a 25 minute lesson, the time devoted to "stage directions" could use up a pretty large chunk of your teaching time. The signals included in the category of "Conventions" are designed to tell the children when to:

1. Listen.
2. Come here.
3. Whole class, repeat after me.
4. Individual repeat after me.
5. Chain Dialogue.

Listen

If the children are confused about when they should talk and when they should be quiet and listen to you talk, you will all end up talking at the same time. A simple convention to tell them that it is time to be still and listen is to cup your hand over your ear (a visual signal), and say, "Shh, listen" (a verbal signal). Start out using the visual and verbal signals together; after awhile, either one by itself will do the job.

Come here

Calling a child by name, saying "Come here," and waving your hand toward yourself is a very simple and very frequently

needed convention in these lessons. After awhile you will be able to leave out the verbal or the visual part of the signal.

Repeat after me (group)

When you want everyone to echo at once, say, "Everybody, say . . ." and give the model. For example, "Everybody, say 'I eat apples at home.' " As you finish the model, make a horizontal sweeping gesture with one arm. That arm gesture will not only tell the pupils they should all repeat, but it will help them respond at the same time instead of in a confusing jumble.

Repeat after me (individual)

The children need to know when to repeat (echo) what you say, and when to answer what you say. Also, when they have been listening to you give model utterances, they need to know when it is time for them to echo the model. If you want an individual pupil to know that he should repeat now, look at him, call his name, say "say . . ." and give the model. For example, "Johnny, say 'I eat apples at home.' " Johnny should then say to you, "I eat apples at home." Sometimes Johnny may make a mistake and respond with "Say I eat apples at home." That is not a serious problem. You can help overcome that problem by making "say" a little softer and pausing between "say" and the model:

Johnny . . . say . . . I EAT APPLES AT HOME

Chain dialogue

An activity that appears often in the Oral Language Program is called a "chain dialogue." It is much like the game called "telephone." Basically, pupil A asks pupil B a question; pupil B answers it, turns to pupil C and asks him the same question; pupil C answers the question and turns to pupil D, and so on. At the beginning of the year it will take some time to get this activity going. You will probably have to coach each pupil in the chain, and nudge him with your hand so he knows when to turn to the next pupil. Whenever you begin this activity, say, "Let's have a chain dialogue." After several times, the children will know what you mean as soon as you say that phrase.

Whether you adopt the conventions described here or make up your own, you will find that it makes for a better lesson if you go right into an activity, rather than talking about it first.

Modeling

Making an utterance that you want the children to echo is called *modeling*. The utterance is called a model. In nearly every lesson there are times when you present models that you expect the children to listen to and then echo. The pupils may have no way of knowing how to say things except by hearing you say them first. Five techniques included in the category of modeling are:

1. Precede models with conventional signal.
2. Accompany new models with obvious animated visual stimulus.
3. Model loudly, clearly, and close to the children.
4. Maintain consistency in pronunciation.
5. Separate model utterances accurately; (use backward buildup.)

Precede models with conventional signal

Use a "convention" to get the children to listen. You can say "listen," or cup your hand over your ear, or both. The idea is for the children to be quiet and attentive before you give the model, because all the parts of the model are important to hear.

Accompany new models with obvious animated visual stimulus

You should give the pupils something to look at as well as to listen to. For example, if you are modeling "I have a big red ball," you should have the ball in your hand, and instead of holding it down by your side, you should hold it right up in front of you. Another example concerns puppets. In many lessons you are supposed to model a dialogue with two puppets. If the puppets are operated in a lifeless or mechanical way, the pupils will not stay interested long enough to hear the whole dialogue. If you breathe some life into the puppets, the pupils will watch and listen carefully, and they will be more eager to try the dialogue themselves. (See the section on Materials in Chapter II, pp. 8 - 9)

Model loudly, clearly, and close to the children

The children must hear the model. While you do not need to shout your way through the lesson, you should not be too soft-spoken either. Whispering is sometimes a good attention-getting device, but it is not good for modeling. If you model in a whisper, there will be sounds in the utterance that the children simply never will hear. Also, the children will probably adjust their loudness to match yours. If they speak too softly, you will not be able to hear them.

Maintain consistency in pronunciation

Repeat the model the same way each time. Take "He wants a pencil" for example. You can say "He wants a PENcil" (with the stress on *pen*); or you can say "HE wants a pencil" (with the stress on *he*). Both are correct, but you should not change from one way of saying it to another without being aware of it. Carelessly changing the way you give a model can confuse the pupils.

A similar example concerns the word *a*, as in *a book*. For some people, *a* rhymes with *huh*; for others it rhymes with *hay*. (*A* like *hay* is not any better than *a* like *huh*; most people, in casual speech, probably say *a* like *huh*.) Whichever way you usually say it, you should not switch back and forth during the lessons. To avoid careless and confusing changes in the way you say models, try to develop the habit of listening to your own models -- even practicing them out loud before a lesson.

Separate model utterances accurately; (use backward buildup)

In cases where a model is too long for a pupil to echo it on the first try, you may wish to break the model into shorter, easier parts for him. You should break it down in such a way that it can be put back together again and still sound right. For example, take the question, "Do you want an apple?" A pupil might stumble over that if he tried to repeat it all at once. To make it easier, a teacher might incorrectly present it a piece at a time, like this: D-O . . . . Y-O-U . . . W-A-N-T . . . AN . . . A-PP-L-E? The trouble with saying it that way is that if the pupil does put it together, he will say, "Do . . You . . Want . . An . . Apple?" with a stilted sentence rhythm and melody.

But when he puts it all together, you want it to sound more like "do-youw-a-ntanA--PPle?" A better approach to breaking the utterance apart would be to first let the pupil try saying "anA--PPle." Then let him try "w-a-nta-nA--PPle," and finally, "doyouw-a-ntanA--PPle?" That way, the pieces that he practices help preserve the rhythm and melody of the whole utterance. Letting him practice the last part of the sentence first, and then adding pieces on until he reaches the beginning of the sentence is called "Backward Buildup."

Correcting Errors

For the most part, errors represent neither unlucky accidents nor mischief. Usually errors can be explained by the same principles that are used to explain learning in general. The more you know about teaching something, the easier it is to avoid errors. Pupils will make errors during the lessons, and what you do about them, can greatly affect the success of your teaching. It is helpful to reject the idea that a response is

either all correct ("perfect") or all incorrect ("wrong"). A response can be partly right and partly wrong. If a child spells *understand* as o-n-d-e-r-s-t-a-n-d, he has it 90% right. How you judge a response depends upon the circumstances. For example, suppose a very shy, withdrawn child says a sentence with the word order all mixed up. You might be so happy that he said anything at all that you would wisely ignore the incorrect grammar.

It also helps to reject the notion that a child has to go from his error to perfection all in one jump. Suppose a pupil is saying "ornch" for "orange." If he changes to "oranch," that is an improvement (now he has the same number of syllables as in "orange"), and should be welcomed as such. For the time being, you can ignore the fact that he is still saying -ch instead of -ge. There are many such decisions to be made when you are dealing with errors, and a great number of possible techniques to use. Five techniques are given here:

1. Correct errors central to lesson objective.
2. Correct error immediately; (use "response blocking").
3. Reinforce the corrected response, not the error.
4. Re-evoke the corrected response.
5. Re-cycle steps when error has high frequency.

Correct errors central to lesson objective

Work on only one problem at a time. When a pupil's response has several mistakes in it, concentrate on the mistake that has to do with the objectives of the particular lesson you are teaching. Suppose you are teaching a lesson on the use of *a* and *an*, and a pupil says something like, "He have a apple." The thing you should try to do there is get the child to say, "*an* apple," and leave the problem of *have* and *has* for some other time. Now suppose the same pupil changes his response to "He have an apple." Since he has the use of *an* right, treat that as a correct response (that is, more correct than it was), rather than distracting his attention from that success by trying to deal with *have/has* too.

Correct error immediately; use response blocking

If you can tell that a pupil is starting his response out wrong, you can sometimes get him on the right track before he has a chance to practice the mistake. An example might occur when you are teaching the use of *he* with boys and *she* with girls. A pupil, looking at a girl, might start a response with "He . . ." By quickly saying "Shhe" to him, you may get him to change early enough so that he can tell what was wrong. If you wait until a whole utterance -- such as "He has his book on the chair." -- (referring to a girl) is spoken, the child will have practiced the wrong response and he will not know when he made a mistake. Caution: blocking a response this way can only be done when the pupils feel secure in the lesson situation and respond freely there.

Reinforce the corrected response, not the error

Make as little fuss as possible over an error, but become enthusiastic when a pupil corrects his error. In this way you avoid reinforcing the errors. From the point of view of "consequences" (See p.), the children may start making a lot of errors if the consequences of making errors are nice enough -- like getting to be the center of attention for awhile. Hold back the consequence (or the reinforcement) until the child improves his response, as in the following sequence:

(1) Pupil: "He drink milk at home."
(2) Teacher: "Say . . .'He drinks milk.' "
(3) Pupil: "He drinks milk at home."
(4) Teacher: (smiles, pats pupil) "That's the way."

Re-evoke the corrected response

When the child has changed his wrong response to a better one, that is a good time to get him to say the better response again. Look at the sequence again:

(1) Pupil: "He drink milk at home."
(2) Teacher: "Say . . .'He drinks milk.' "
(3) Pupil: "He drinks milk at home."
(4) Teacher: "Good, say it again, say 'He drinks . . .' "
(5) Pupil: "He drinks milk at home."
(6) Teacher: (smiles, pats pupil), "That's the way."

In line (2) the teacher evoked the correct response; in line (4), she re-evoked it. Some teachers turn their attention to another pupil as soon as this first pupil finished line (3). If you do that, there are not enough consequences for saying the right response, and the pupil has only one chance to say it right. Re-evoking the correct response means that the pupils will have said it right more times than he has said it wrong.

Re-cycle steps when error has high frequency

Suppose that you have already been through several lessons that deal with using *he* for boys and *she* for girls. Then in a later lesson, you notice that five or six pupils are getting *he* and *she* mixed up. Since that error is happening frequently, you should go back over (recycle) Lessons or Activities that presented the use of *he* and *she*. Depending on what the error is, it might only take a few minutes to re-do the old lesson material.

Attention

There is no point in holding lessons at all if the children are not attentive. Research conducted by the Laboratory has shown that the differences in how well the children do in the lessons are largely due to differences in how well they pay attention.[7] Getting children to be attentive is a problem that goes beyond the Oral Language Program, of course. If you would like to do something about attentiveness, it helps to remember that the so-called attention "span" is not fixed in length. The time children will stay with a particular task depends upon what the task is and upon what the consequences are for staying with it. Even small babies have been known to play with light switches for quite a long time, since every time they pushed the switch, something happened. If you work up steadily from requiring your pupils to be attentive for just a few minutes to longer and longer periods, there is no reason why their "span" of attention cannot become as long as you need it to be.

There are some specific things you can do to try to increase the attentiveness of your pupils. One is to prepare your lessons carefully enough that you can move along quickly from Activity to Activity. If the pace drags, the children will look for more interesting things to do. When the group's attention wanders momentarily, wait until they are with you again before resuming your teaching. Try to stop your lessons before the pupils reach the point of restlessness -- even if you stop before the end of the lesson. Follow the lessons with some event or activity that the children like; on days when they have been especially attentive, make it something that they *really* like. Some variety and novelty -- in addition to the variety built into the lessons -- may be helpful. You might change the place where you hold the lessons from time to time.

Probably the most important way to keep the children's attention is to respond quickly to *their* response. (See the section on "Providing obvious consequences . . ." on page 14). A child who gets plenty of chances to do something during a

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[7] R. T. Reeback and R. Ebert, 'Secondary vigilance task: a method for measuring and manipulating classroom attention', Paper presented to the American Psychological Association, San Francisco, September 1, 1968.

lesson, and who feels that the teacher cares what he does, is likely to join in and stay in. Another way to get the children to keep paying attention is to play a "vigilance game" with them. To play such a game, you give about five to ten signals during a lesson, and you keep a rough count of how many pupils caught each signal. The signal might be touching your nose for a second or two, and you could tell who "caught" it by counting how many children touched their own noses right away. You could give the group some kind of treat at the end of the lesson if they are especially good at catching signals -- that is, paying attention.

Conclusion

The techniques presented in this Chapter, and the Manual as a whole, do not tell the whole story of the Oral Language Program. That story will really be told in your classrooms. Remember that you are one of over a hundred teachers who are trying their hand at teaching these lessons. The kinds of experience you and your pupils have with the lessons will help make the Oral Language Program a better educational experience for teachers and pupils who follow you.

APPENDIX A

SUGGESTED READINGS

BOOKS AND ARTICLES

Allen, Harold Byron. (ed). *Teaching English As a Second Language:* A book of readings. New York: McGraw-Hill, 1965.

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APPENDIX B

LEXICON

This is a list of words which appear in the Oral Language Program. After each word is the number of the lesson in which that word first appeared. Items which appear only in Pronouncing sections have been omitted.

airplane	9	cleaned	122	fruit	74
am	26	clock	33		
a(n)	2	close	116	gave	145
and	61	closet	33	get	118
animals	91	coffee	70	girl	27
any	76	cold	79	give	145
apple	5	collecting	114	glass	71
are	25	color	80	goat	88
at	58	coloring	100	good	107
		comb	121	go out	1
ball	5	combed	122	grapes	107
balloon	31	come	134	green	81
banana	7	come here	1		
bean	6	come in	1	hair	121
beets	77	cookie	13	hamburger	78
bell	21	corn	73	hands	90
big	82	cow	88	has	10
bike	45	crackers	75	have	6
bird	20	crayon	35	he	10
black	80	cup	70	head	90
block	32	cupcake	62	hear	21
blouse	40			he is	25
blue	81	did	119	helping	114
book	2	didn't	121	her (possessive)	50
boots	122	dime	44	her (direct object)	112
bottle	71	do	5	her (indirect object)	146
bowl	72	dog	16	here	133
box	9	doing	104	he's	27
boy	27	doll	9	him (direct object)	112
bracelet	31	don't	21	him (indirect object)	146
bread	68	door	33	his	50
bring	144	drank	120	home	58
brought	144	dress	40	hopping	102
brown	81	drink	64	hop-scotch	108
brush	43	drinking	104	horse	88
busdriver	29	drum	109	hot	79
but	141			hot dog	78
butter	75	ears	90	how	90
button	92	easel	43	hungry	87
buttoned	123	eat	60		
buttoning	123	eating	104	I	2
by	41	egg	13	I'll	124
		eraser	7	I'm	26
came	136	erasing	114	I'm not	98
can (noun)	72	eyes	90	in	40
can (verb)	116	face	96	in back of	53
candy	18	farm	97	in front of	53
car	17	father	34	is	25
card	32	fireman	30	isn't	104
carrots	77	five	91	it	35
cat	16	flag	33	it's not	86
catsup	78	floor	39		
cereal	73	flowers	93	jacket	40
chair	50	food	87	jacks	108
chalk	2	foot	48	janitor	29
cheese	75	fork	39		
chicken	67	four	91		
clap	119				
clapped	120				
clapping	105				
clean	122				

jar of paint 96
jar of paste 96
jelly 75
jump 119
jumped 120
jumping 99
jump-rope 108

kite 45
knife 39

legs 90
lettuce 78
like 76
little 82

mailman 30
many 90
marble 32
marching 105
me 144
meat 68
milk 64
Miss 25
monkey bars 45
mother 34
mouth 96
Mr. 25
Mrs. 25
mustard 78
my 29

napkin 39
necklace 31
new 83
nickel 44
nose 90
nurse 29

of 73
old 83
on 39
one 36
onions 78
only 111
open 116
orange 5
orange (color) 81
orange juice 64
other 139
over there 133

painting 100
pancakes 107
paper 2
paper sack 15
passing 114
pencil 2
peppers 77
pickles 78
picture 92
piece of paper 97
pig 88
pink 81
play 58
playing 108
please 1
policeman 30
pop 69
potatoes 67
principal 29
pupil 29
puppet 11
purple 81
put 48
puzzle 11

rabbit 88
radishes 77
ran 130
red 81
ribbon 41
right 89
ring 31
roll (verb) 126
ruler 97
running 99

sack (paper sack) 15
sandwich 62
school 58
scissors (pair of scissors) 97
see(s) 20
she 10
she is 25
she's 27
ship 28
shirt 40
shoe 82
sit down 1
sitting 104
sleeping 105
slide 45
some 2
soup 69
spoon 39
stamping 102
standing 104
stand up 1
sticks 109
strawberries 107
sweater 123
swing 45

table 33
tail 127
take 143
teacher 29
thank you 2
that 33
the 23
them (direct object) 111
them (indirect object) 146
thing 49
thirsty 87
this 33
three 90
tomato 62
tone-blocks 109
took 143
triangle 109
trike 45
truck 17
two 90

under 48
us 145

vase 93
vegetable 74

wag 127
wagon 17
walk 124
walking 99
want 2
wants 12
was 133
water 64
we are 103
went 136
were 134
we're not 101
what 32
what color is the . . . 80
what do you want 5
what's 33
what's your name 4
where's 41
which 137
whistle 19
white 80
who 19
who's 25
window 33
work 59
writing 100
wrong 89

yellow 81
you 5
your 4
you're not 99

APPENDIX C

MATERIALS LIST AND INDEX

The following list is an index of the items which appear in the Materials section of each lesson. Items have been grouped under general headings such as "CLASSROOM ITEMS, TOYS," etc.

An entry such as: dimes 1 (44,147)
*11 (141)

indicates that one dime is required for Lessons 44 and 147 and 11 dimes are required for Lesson 141. The asterisk (*) is always next to the total number required for the year (=the largest number needed in any single lesson). Under *crayons*, you need 20 crayons in Lesson 138, but you need 10 *boxes* of crayons in Lessons 102 and 111. Therefore, there is an asterisk next to *20 crayons and next to *10 boxes. (See the list). Furniture and pictures are not listed.

1. CLASSROOM ITEMS

books
1 (9,10,20,22,23,42,48, 89,116,117,139)
2 (8,17)
3 (3,4,5)
3-5 (7)
*10 (2,24,46,55,114,118, 142)
* 1 large (82,83,84,85, 86)
* 1 small (82,83,84,85, 86)

cardboard
* 1 (141,142)

card
* 1 (32,33,34,35,40,146)

clock
* 1 (33,34,61)

flag
* 1 (33,34,40)

flannel board
* 1 (67)

flowers
1 (145,147)
3 (94)
* 5 (93)

matches
* 1 package (56)

masks
* 1 dog (88)
* 1 cat (88)
* 1 rabbit (88)

mirrors
*10 (40)

pickup
* 1 (144)

puppets
1 (16,22,23,33,34,80, 81,89,94,96,99,120, 132,133,134,135, 139)
2 (4,6,7,8,9,10,13,14, 17,19,28,37,39,51, 52,58,59,60,61,63, 66,77,97,90,95,98, 101,103,110,111, 112,113,115,116, 117,118,119,124, 129,130,131,137, 142,145)
5 (12)
7 (11)
12 (53)
*20 (38)
* 1 horse (88,89)
* 1 cow (88,89)
* 1 pig (88,89)
* 1 goat (89)

puzzles
1 (14,16,32,120)
2 (135)
5 (11,12)
*10 (53)

record
* 1 marching music (106)

stick
* 1 (110)

vase
* 1 (93)

2. WRITING AND DRAWING

chalk
1 piece (110)
4 pieces (109)
3-5 pieces (7)
6 pieces (3,4,5)
11 pieces (6)
*20 pieces (2)

crayons
1 (41,44,146)
2 (90,113,115)
3 (94)
4 (103)
10 (35,97)
*20 (138)
1 black (80,81)
1 white (80,81)
1 brown (81)
1 purple (81)
1 pink (81,86)
1 red (81,139,140)
1 blue (81,140)
1 green (81,137,139)
1 yellow (81,139)
1 orange (81,137,139)
3 brown (112)

	1	box (100,118)
	4	boxes (101)
	5	boxes (37)
	*10	boxes (102,111)
easel	* 1	(43)
erasers	1	(9,10,14,20,46,55, 58,89,119,143)
	* 3-5	(7,34)
	* 1	chalkboard eraser (118)
paint	1	jar (98,100,146)
	2	jars (134)
	4	jars (101,103)
	* 5	jars (96,97)
paint brushes	1	(100,147)
	* 4	(101,103)
paper (plain)	1	sheet (98,119)
	6	sheets (3,4,5)
	10	sheets (97,100,102, 123)
	11	sheets (6)
	*20	sheets (2,101,103)
paper (colored)	10	red (29,31,43,47, 48,49,57,58,62, 65,66,83,111)
	10	blue (29,31,43,47, 48,49,111)
	10	green (62,65,66,111)
	10	yellow (43,57,58,62 83,111)
	10	orange (65,66,83)
	*11	red (91,141,145)
	*11	blue (87)
	*11	yellow (141)
	*11	orange (145)
	*11	black (87,91,146)
	*11	brown (87,146)
paper (1" X 6")	10	(28,56,78)
	*11	(72,75)
paste	1	jar (98,143)
	* 5	jars (96,97)
pencils	1	(20,21,22,23,47,49, 50,89,100,103,128)
	2	(8,90,115)
	3	(3,4,5,96)
	3-5	(7)
	4	(101)
	5	(92)
	10	(2,10,24,48,142)
	*11	(6,53)
rulers	1	(98,119,143)
	2	(113,115,135)
	*10	(97)
scissors	1	(98,143)
	*10	(97)

3. MUSICAL INSTRUMENTS

bells	1	(21,22,23,35,54,58, 62,89,116,146
	* 5	(37)
	* 1	string (109,110)
drum	* 1	(109)
tone blocks	* 1	pair (109,110)
triangle	* 1	(109,110)
whistles	1	(19,20,21,22,23,43, 54,57,61,89,118, 143)
	5	(37)
	6	(24)
	*11	(39)

4. TOYS

airplanes	1	(10,14,16,20,22,23, 35,47,48,49,50,57 62,86,89,142,144
	2	(138)
	3	(69,70)
	*10	(9,50,52)
	* 1	blue (139)
	* 1	yellow (139)
balloons	1	(31,35,41,58,61,89, 116,143)
	*20	(38)
	* 1	orange (140)
	* 1	yellow (140)
balls	1	(16,22,23,32,33,34, 49,66,89,96,116, 126,128,144)
	2	(8,17,18,113,134)
	4	(5,68)
	3-5	(7)
	6	(24)
	10	(36,53)
	*11	(6)
bird	* 1	(20,21,45,48,66)
blocks	* 1	(32,34,35,40,146)
	* 1	large (82,83)
	* 1	small (82,83)
cars	1	(23,24,47,56,89,143)
	2	(135)
	* 4	(17)
	* 1	green (86)
cats	1	(21,23,45,47,49,50, 54,140)
	2	(17,18)
	3-5	(19)
	*10	(16,39)
dogs	1	(21,23,45,47,49,50, 54,58,100,137,141, 146)
	2	(17,18)
	3-5	(19)
	*10	(16,39)
	* 1	brown (139)
	* 1	white (139)

	* 1	with movable tail (127,128)
dolls	1	(10,14,20,22,23,24, 32,33,34,35,41,43, 47,48,55,56,57,62, 66,86,89,137,139, 142,144,147)
	2	(135,138)
	3	(68)
	5	(11)
	*10	(9,36,39,50,52,53, 104)
horses	* 1	(145)
jacks	* 2	(115)
	1	set (110)
	4	sets (109)
	*10	sets (117)
jump-ropes	1	(110)
	* 4	(109)
marbles	1	(32,33,34,40,89,120, 128,144)
	2	(96)
	3	(69,70,94)
	6	(71)
	*13	(95)
	* 1	white (140)
	* 1	yellow (140)
pinwheels	*10	(36,51,52,71)
ship	* 1	(42)
toys	* 2	(98,99)
trucks	* 4	(17)
wagons	* 4	(17)

5. APPAREL AND GROOMING

bracelets	1	(31,35,42,43,144)
	* 3	(69,70)
brushes	1	(43,44)
	* 3	(94)
buttons	1	(146)
	3	(94)
	* 5	(92,93)
combs	1	(121,122,123,130, 147)
	* 2	(124)
cap	* 1	(20)
eyeglasses	* 1	(26)
handker-chief	* 1	(41)
necklace	* 1	(31,35,41,139,143)
rag	* 1	(122,123,124,147)
ribbons	1	(41,59,143)
	2	(134)
	* 3	(69)
rings	1	(31,35,41,44,47,139, 144)
	* 3	(94)
shoes	1	(82,145,146)
	* 2	(135)
	* 1	old (83,84,85,86)
	* 1	new (83,85,86)
sweater	* 1	(123)
wig	* 1	(26)

6. FOOD

apples	1	(9,10,14,16,20,22, 32,34,47,48,55,74, 86,89,144)
	4	(5)
	3-5	(7, 19)
	5	(61)
	10	(46)
	*11	(6)
bananas	1	(9,10,22,23,24,47, 50,74)
	2	(18)
	* 3-5	(7,19)
beans	* 1	can (87)
bread	* 1	loaf (87)
butter	* 1	package (75,76)
candy	1	piece (77)
	* 5	pieces (61)
	* 1	bag (18,76)
cereal	*11	bowls (75)
	* 1	box (74,76)
cheese	* 1	package (75,76)
cookies	1	(14,23,24)
	2	(18)
	3-5	(19)
	5	(15,61)
	*10	(13,36,46,47,65,93, 107)
corn	* 1	ear (76)
crackers	* 1	box (75,76)
eggs	1	(14,47,144)
	2	(18)
	5	(15)

	*10 (13)
food	2 (74)
replicas	10 (68)
fruit (assorted)	10 (107)
jelly	* 1 jar (75,76)
onion	* 1 (147)
oranges	1 (9,10,14,16,20, 22,32, 34,47,50,55,74,86, 112)
	2 (8,17)
	4 (5)
	3-5 (7,19)
	5 (61)
	10 (5)
	*11 (6)
potato	* 1 (147)
potato chips	* 1 bag (42)

7. EATING UTENSILS

forks	1 (39,40,43,144)
	* 2 (104)
knives	1 (39,55,59,61,146)
	* 2 (104)
napkins	1 (39,40,61,146)
	3 (69)
	*10 (46,47)
spoons	1 (39,40,42,43,55,146)
	* 2 (104)

8. LIQUIDS

coffee	* 1 quart (70)
milk	1 glass (87)
	10 glasses (125)
	*11 glasses (75)
	*10 cups (65)
	* 1 quart (64,66)
	* 1 pitcher (74)
orange juice	* 1 glass (87)
pop	*10 cups (123)
	*11 bottles (74)
soup	* 1 can (74)
water	1 glass (79,87,129)
	10 glasses (142)
	*11 glasses (75,130)
	* 1 quart (64,66)

9. CONTAINERS

bottles	1 (71,74,145,147)
	* 2 (72,73)
	* 1 pop (119,120,132)
bowls	1 (89,147)
	2 (72,73,74,134)
	*11 (75)
boxes	1 (10,14,16,18,23,33 34,40,41,42,43,44 47,62,67,70,89,94, 96,116,117,132)
	3 (45)
	5 (11)
	10 (9,36,39,48,50,51 52)
	*11 (49)
	* 1 red (128)
	* 1 yellow (128)
	* 1 blue (128)
	1 shoebox (92,97,143, 144)
	* 2 shoeboxes (93)
cans	1 (74,145)
	* 2 (72,73)
cups	1 (74,145)
	2 (72,73)
	*10 (65,66,70,123)
	* 1 small (119,120,121, 123)
	* 1 pack (64)
egg cartons	* 4 (95)
glasses	1 (71,79,129,145)
	2 (72,104)
	10 (125,142)
	*11 (73,75,130)
	* 1 large (82)
	1 small (82)
	* 2 small (110)
paper sacks	1 (7,16,147)
	4 (18,21)
	*10 (15,74,117,138,139, 140)
	* 1 large (82)
	* 1 small (82)
pitchers	1 (74)
	* 3 (64,66)

10. MONEY

dimes	1 (44,147)
	*11 (141)
nickels	1 (44,58)
	2 (134)
	*11 (141)